

A ⁷⁵
TREATISE
UPON THE ¹⁰⁸⁰⁻⁶⁻¹³
MODES:
OR, A
FAREWELL
TO
French KICKS.

Est Modus in Rebus.

The MODES depend upon Sense.

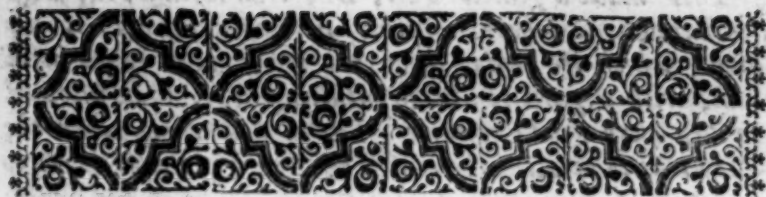
L O N D O N :

Printed for *J. Roberts*, at the *Oxford Arms* in
Warwick-Lane. 1715.

A
TREATISE
UPON THE
MODES
OF
FARREWELL
TO
FRENCH KISS.

The MODES depend upon Sense.
If Modes in Reason.

LONDON:
Printed for A. Roberts at the Oxford Arms in
Warwick-Lane. 1717.



THE P R E F A C E.

BEFORE I proceed to my Treatise upon the Modes, it is necessary, as this Subject has never yet been attempted in France, to offer some few Thoughts to my Reader, in Vindication of my present Work; which not having the Advantage of being made after a French Pattern, without some Apology prefix'd to it, might justly expose me to be suspected of Affectation and Rashness.

I am therefore to inform my Reader, that I have made it my Business to enquire, whether there might not have been some such Book as this compos'd in France. For which Purpose I have carefully read over many Journals and Catalogues of French Books: And I have likewise earnestly desired my Correspondents to make the same diligent Search in the private Libraries of that Nation; and particularly I have charged them to seek for it on the Toilets of Ladies, and in the Cabinets of Privy-Councillors.

But as I have not been able to find any such Book. I hope my Countrymen will pardon me for making one myself; especially, since I declare (tho' it is not in my Power to do it now myself) that I reckon it a great Honour and Merit to Write after Frenchmen, which is so much the Fashion of my Country at this Time.

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This

This made a genteel Poet, who translated a Play from the French, to debate, whether he might not call it his own; which if he had done, the worst that could befall him, with regard to his Reputation, was, to be allowed to keep very good Company. But in due time, when the Play was to be acted, he confess'd the Truth; and it is not to be conceiv'd how much it added to the Profit of his Night. It seems to some that this Confession was the Work of Grace, which prevail'd on the Poet to own the Right of the true Author, after some Contest between his Thirst of Fame, and his Duty to his Neighbour: But it does not appear to me that there is any need of supposing a supernatural Intervention in it. For were it a Mark of Grace to trouble the World, by telling them the Authors which we copy after, we could not imagine but that the Author of the Battle of the Books would have made it known that his Book is a Literal Extract of the French War of the Poets; whereas the Author, very far from it, has invented an Art to make the Book seem primarily British, without mentioning at all the Guerre Poetique.

This is the Rise of Chasms or Interruptions in the Course of a Book, which seem to be an Effect of Humour; but upon Enquiry into the real Use of them, we find that they were made to cut out the Ear-mark of the Original.

And the Author, to prove his Dependance upon this Art, took great State to himself ever afterwards: I can't tell which to call the State, Worldly or Philosophical, or whether a Mixture of them both; but this is certain, that he assum'd it upon the Merit of his Invention.

*Charging Patrick his Footman never to present any Service; giving notice, that all Petitions be deliver'd to him on the Knee, sitting to receive them, like a Triton in a Scene of Wreck, where at one View, according to Patrick's Fancy in disposing of 'em, you might have seen Half-shirts and Shams, Rowlers, decay'd Night-Gowns, Snuff swimming upon Gruel, and Bottles with Candles stuck in them, Ballads to be sung in the Streets, and Speeches to be made from the Throne; making Rules of his own to distinguish his Company, which shew'd that he was greater than any
of*

of them himself. For if a Lord in Place came to his Le-
vée, he would say, Prithy, Lord, take away that
damn'd Chamber-pot, and sit down. But if it were a
Commoner only, or an Irish Lord, he would remove the
Chamber-pot himself, and perhaps ask Pardon for the Dis-
order of the Room, swearing that he would send Patrick
for it to the Devil, if the Dog did not seem so willing to
go to him of himself.

'Twas after the Invention of this Art that he had the
Quarrel with the Ambassador about Place; and that he
quitted the Quarrel (as one would have thought) to di-
scourse upon the Virtues of New-laid Eggs.

A New-laid Egg is better for the Stomach than Dates,
or Daffy's Elixir, or Saffron: 'Tis a very fit Diet, to be
us'd in drawing up a Manicetto: 'Tis as good as Opium
in causing pleasant Dreams. Lord Bacon saith it non-
rishes as it passes the Oesophagos: And Pythagoras pro-
pos'd, that it might be worshipp'd as a God. In the end,
after many Flights of this kind, he concluded with a
bitter and hearty Curse upon all the various and diffe-
rent Species of Weazles.

About a Year and a Month after this, he was heard to
make some self-denying Promises in Prayer, that for the
Time to come he would stint himself to two or three Bot-
tles in an Evening; that he would keep himself clean,
changing his Shirt often, as other good Men do; that he
would never play at Ombre, or make Songs again upon a
Sunday, if his Prayer were immediately granted. But
on the other band, he threatened, that if there were any
Delay made to it, he would never pray again as long
as he liv'd. No! he vow'd to God that he wou'd not.

It is not known what it was that he desired; nor
can there be any Conjecture made of it: But this has
been taken notice of, that within some time after he left
the Town, and that he has not been heard of since.

But to return. Tho' I have complain'd in the Be-
ginning, that there is no Treatise upon the present Sub-
ject writ in French, which I might translate, or make

an Extract from; and that therefore I have not the Advantages which have gain'd other Authors great Reputation: I would not however be understood as if I disown'd the receiving any help at all from other Authors, but pretended to write this Book purely upon my own Strength; for that were to do an Injustice to some ingenious Authors of my own Country, from whom I have borrow'd, upon this and other Occasions, very many good Conceits.

Among these there is an honest Wag, that would dissuade a young Doctor of his Acquaintance from studying the Scriptures: I call him Honest, because he has given his Friend no other Advice than what he had always followed himself: And then he is a Wag, because he sets up for a great Divine, pretending to understand Arabick, and Chaldaic, and Syriac, and I cannot tell how many more such Languages; when it is very certain that the Knave does not understand one Word of any of them.

But Sim. Ockley will let you into more of this matter very soon; for Sim. has taken it into his Head to dedicate a Book to him upon the Art of Physiognomy: The Book is to contain on one Side of it the Translation, which is to be English; on the other Side the Original, which is to be a Language of Wooden Legs, and Cradles, and Points, and knotted Packthread. Sim. has not as yet determin'd by what Name he shall call the Language, whether Arabick, or Coptick, or the Old Hebrew; but he is very positive when all is ready, that the Wag will make him a great Compliment, upon his accurate Translation; and that he will say, that he has diligently examin'd and perus'd it.

I could name Five hundred Authors more that have writ upon the like Subjects, whom I am obliged to beyond measure for their great Wit and Spirit; but it being late at Night, I shall speak only of a Couple of them, named Antony Collins, and Richard Tindal, intending to state their Case.

Cafe of *Anthony Collins*, and *Richard Tindal*,
Lawyers.

IT was very well said by one to *Anthony Collins*,
“ Sir, If your Legs were cut off, you would write a
“ Book against the Use of Shoes and Stockins: For *Anthony Collins* is a Man of incredible Self-Love, and
Proneness to Write; and full of Petulance, which somewhat enlivens his Writings, and many mistake for Wit; and remarkably Incautious, and liable in his Writings to expose himself to his Adversaries.

Richard Tindal is of a better Understanding than *Anthony Collins*; but as for Learning, he is not equal to him; for without doubt *Anthony Collins* has read some Books. This *Tindal* had once profest the Romish Religion; but Popery beginning to decline in the Nation, he changed to be a Protestant in a very good Time, before he was obliged to it by absolute Necessity. And there being then a great Emulation between the Two contending Parties of the Nation, Popish and Protestant, he was admitted into the Church of England, without any Act of Penance, or due Tryal of his Sincerity.

Tindal being thus admitted into the Church of England, persisted in a traiterous Enmity to her, notwithstanding his pretended Conversion. And therefore conceiving a good Opinion of the Writings of *Anthony Collins* (of which he was no competent Judge) he often solicited and importun'd *Anthony Collins* to make a Book against the Church of England; and to engage *Anthony Collins* the more effectually to comply with his Proposal, he promised to give him great Assistance in composing the said Book; as particularly, that he would himself transcribe for him, and send him all such Passages out of rare English Books in the Library of Oxford, as he the said *Anthony Collins* should direct him to find out for him, and that for the same Purpose he would employ a Friend to transcribe any Latin or Greek Quotations for him. Which Encouragement was very pleasing to *Anthony Collins*, (and *Richard Tindal* knew it well) who desir'd, above any Honour in this Life, to be mentioned as a famous Writer, in the Holland News-papers. Moreover,

Moreover, the said Richard Tindal had fix'd upon a Maxim to be the Foundation of the Book, which seem'd in every particular respect to agree with the Views of Anthony Collins, namely, That there is no Church whatsoever upon the whole Face of the Earth, but what is answerable in Justice for the Corruptions and Whoredoms of the Church of Rome; so that whatever is alledg'd or laid to the Charge of the Church of Rome, is likewise applicable to any other Church, whether that Church be under the Jurisdiction of the Church of Rome, or not: And that there is a Necessity of having recourse to the History of the Church of Rome, to conceive a Notion of any other Church whatsoever, wheresoever situated, or under what particular Government soever.

Anthony Collins foresaw no other Event from this Maxim (neither did he desire any other) than that if the Book gain'd Credit in the World, it might be a Means to settle Infidelity upon a sure and lasting Basis (for Collins is strangely immoral in Spirit;) neither would he oppose it for the sake of others, if Wantonness and pleasant Liberties were also establish'd by a Law: But as to this Matter he was indifferent (touching which there have been odd Suspicions:) And next to the settling of Infidelity, it was his chief Desire that some part of the Revenue of the Church, at least 500 l. per annum, might be assign'd to him, as a Reward of his great Trouble in aiding and assisting to pull the Church down.

But this Maxim, That all the Churches of the Earth are answerable for the Iniquities of the Church of Rome, is a Stock, whose Branches may have different Bendings. For Richard Tindal had quite another Use to make of this Maxim: His Business with it was to reproach the Church of England for separating from the Church of Rome; and to insinuate, that we who are of any Communion differing from the Church of Rome, are highly guilty of black and damnable Heresy, if we delay but one Moment to become Papists. For if all Churches be equally corrupt, and there be no Church in the World better and purer than the Church of Rome, then why should Mankind
separate

separate from her? and why should there be so many Confests in the World, for the sake of maintaining some other Church, which is not better or purer than the Church of Rome?

These are the different Views upon which Anthony Collins and Richard Tindal proceeded to make a Book. But it appears, that Anthony Collins was deluded by Richard Tindal (and Tell-clocks must ever expect the same, when they join in Confederacy with Jesuits:) For I cannot tell whether Anthony Collins has made one Convert, by his Book, to Infidelity, I believe scarce one; tho' the said Richard Tindal promis'd him many. But the Number of the Profelytes of Richard Tindal is incredible. After the Reading of this Book, Thousands of Men and Women, contrary to their Desire, and Interest, and Expectation, were all on a sudden affected with new and unheard of Passions, grieving at the Triumphs and Prosperity of their Country, growing weary of Liberty, and longing after Popery, and a Foreign Dominion; and the Contagion, which was then begun continues to the present Day.

This is the Case of Anthony Collins, who, when I consider his Self-Love, and want of Caution, and Self-Interestedness, I compare him to an Inholder in Southwark, who writ under his Sign, (but he has been curs'd for it by many an honest Man, who ran by in haste, and yet could not forbear to read it) Pray, Sir, walk in, and drink a Pot: you'll be time enough where you are going.

This is the Case of Richard Tindal, who, when I reflect upon his Fidelity and Zeal towards the Church of Rome, notwithstanding his pretended Conversion, I compare him to a Farmer's Dog, that watch'd the Fold very well for many Nights, preserving it from other Dogs, and Foxes, and Vermin. But at length there came a Thief to the Place, in quest of some Booty, to whom this Dog had formerly belong'd. It is impossible to conceive the Joy of the Cur at the Approach of his former Master: He growled with Pleasure when he smelt him coming; he fawn'd on him; he mark'd out the best of the Flock,
and

and help'd to catch them, biting their Legs, and tearing their Throats; so that it is thought that he went away from the Thief on purpose to do this Mischief: And some of the Neighbours say now, that they saw it in him from the beginning, tho' they had not the Power to speak of it.

But if Richard Tindal be considered as having perverted the good People of the Realm, contrary to their Will and Expectation, to Treason and Popery; looking upon Richard Tindal in that View, I liken him to an Evil-spirit, that sat upon a Fiddle-string, and by the Sound of it got young Maidens with Child, who afterwards wondred what was the Matter.

Lastly, But what if we consider both of them as cemented in Confederacy, by the Maxim which was the Foundation of their Book. Why, in that Case, they are like a Man that writ his Epitaph upon a Plank, and then went and drowned himself. This Plank was carried by the several Courses of the Wind to many Places: It was seen upon the Coasts of Madagascar; at another time you might have read the Inscription at the Foot of the Penamunder-Fort; at another Time this Plank lay in the Frost for about Eleven Months, some twenty Miles beyond Schetland: But where-ever it was blown, or where-ever it staid, you were still told by the Epitaph, Here lies Francis Beason:



A

TREATISE

UPON THE

MODES.

IT is very well known, that I writ this *Treatise* to divert my self, having a suspicion that I was Ill: Which, I confess, is the common Motive upon which many of my Performances have been undertaken. It was such a Suspicion as this, that engag'd me to write the wonderful Story of the *Three Phœnix's*, which were seen on *Putney-Common*: Of a *Cow* that disclos'd some Secrets at *Islington*: And of the *Highlander* that was Twice as Tall as *Mr. Topham*.

But as my Constitution is now very much alter'd for the worse, which I impute to my
B grow-

growing Years, I have not been able, of late, to find the same Diversion in Ludicrous Subjects. I have therefore resolv'd to apply to other Studies, to maintain the Strength of my Spirits; which are more suitable to my Years, and to the great Expectations of the World, from One who has seen so much of Mankind.

Of the many Studies which I have had in my Thoughts, as proper for my present Circumstances, it seems to me, that none can be better adapted to them, than *Politics* and *Magick*. *Politics*, to promote the Honour and Interest of my Country; which ought to be the Care of every Grave and Useful Man: And *Magic*, to imply, that I have proceeded in Knowledge beyond the ordinary Extent of it.

There will be found in the following *Treatise* some footsteps, and those very visible, of my Skill in *Magic*: But the principal Matter of my *Treatise* is to consist of *Politics*.

The part of *Politics* which I have made choice of to write upon, is that which relates to the Interest of the Nation, with regard to the MODES or *Fashion* of our HABITS. And it seems to me, that I could not possibly make choice of a Subject which may prove of greater Advantage to my Country, if my Country-men will mind what I write.

The

The End of my Book, is, to dissuade my Country-men from the Use of *French* Fashions, and from applying to Foreigners in Matters of this nature, where we have a Right, and Power, and Genius to supply our selves. Which if I can prevail on them to do; the End of that will be, a flourishing Trade; vast Sums of Money spent within the Kingdom, which are now sent Abroad into *France* to buy the Commodities of that Country; perpetual Liberty, Plenty, and the Spirit of Elegance and Politeness: Which need not then be deriv'd from Foreign Nations, but will be the Natural and Genuine Product of our Own.

But yet if any One who admires the Fashions of *France*, can give me but a sufficient Reason for the same, making it appear that the *French* may have some Right to dictate *their Modes* to this Nation; I shall be very willing in this, as upon all other Occasions, to postpone the Advantages mention'd above, to any Pretension which is founded upon Justice.

The Imitation of *Modes*, is a Tribute which is paid to some Vertue; as to *Valour*, or *Beauty*, or to superiour Skill in the Arts and Sciences. And this Tribute seems to be reasonable, and is vindicated by the Practice of all Mankind.

Now if any One can offer in favour of the *French*, That They Excell Us in *Valour*, or *Beauty*, or in some superiour Skill in the

Arts and Sciences; I shall be so far from dissuading my Country-men from following *their Modes*, that (besides what may be said as to the Reasonableness of our following *their Modes*) I shall look upon our Indifference to them to be the same, as resisting the Influence of the Stars.

But I take it for granted, that none of my Country-men will offer any Plea in favour of the *French*, upon this Occasion, as that They Excell Us, or are Equal to Us, in the above-mention'd Vertues. If I meet with any Contest as to this Matter, it will not be with my Country-men, neither will it be with other Nations in behalf of the *French*; but only with the *French* themselves, who, I am very sensible of it, are so jealous of the Reputation of superiour Merit, and so blindly possess'd in their own favour, that already I can imagine my self engag'd in a Dispute with them upon this Head.

For which Reason in part, but chiefly and principally for the sake of the Honour and Interest of my Country, I have resolv'd to make a particular and distinct Enquiry, as to each of these Vertues, *Valour*, *Beauty*, or superiour Skill in the Arts and Sciences, whether the *French* may be allow'd to found any Claim or Right upon them to prescribe the Use of *their Modes* to the *British* Nation; which they often now do, with a seeming Consciousness of great Advantages of Nature, which they have over us, entitling them to
such

such Right. And this, with some such other Enquiries as also relate to the present controverted Question, shall be the Subject of a great part of my *Treatise*. The rest of it shall consist of a System upon DRESS, to the same Purpose, which I have form'd upon Philosophical Principles.

As *Valour* is the first Vertue which I have mention'd above, it shall also be now the first Vertue which I shall proceed upon. But notwithstanding what I have promis'd immediately before, I shall not enter upon any Enquiry, as to this Vertue, as whether the *French* Excell Us in it or no? And my Reason for the same is this; Because the Terrour, which our Arms have rais'd of late in *France*, is so fresh, that the *French* can neither Disown it, nor refuse themselves to give Testimony to it. I chuse therefore rather to give a short Account of its Influence on the MODES, than to make any Comparison upon this Head between Us and the *French*.

This Homage is paid to *Valour* as it is a Vertue; which Vertue is sometimes real, as when it is employ'd in the defence and pursuit of Right: Or otherwise it is feign'd; as when it is employ'd in Acts of Violence; as in Enlarging Dominions, or prosecuting Revenge. But

The Influence of Valour, upon the Modes.

even then it has its Influence, as being so much envelop'd and dissembled in Pretences, that we can never come at a distinct View of it.

Accordingly we *Britons*, who are naturally remarkable Votaries of this Vertue, have ever shewn the most officious Regard to the Habit of our Neighbours, whenever they became famous for laudable Valour, or for Valour appearing to be such; and that there was no Intervention of Jealousy between us and these our Neighbours about Interest or Liberty.

This may be gather'd from the Ruff and Fardingale, and other Remains of the *Spanish* Habit, which we soon comply'd with, and ever followed whilst that Nation had no disallowable Contests with *France*: But when it became necessary to add the Weight of the *British* Arms in the Quarrel between these two Nations, and *France* by this means had obtain'd many Victories over the *Spaniard*; this much beloved Vertue quickly engag'd us to make the same Concessions to the *French*, and to pursue them thro' many extravagant Varieties. — But these Concessions were only Provisional: For when the *French* began to threaten the repose of their Neighbours, and it concern'd the Security of this Nation, to enter into a War under King *William* for reducing them; there succeeded immediately hereupon a disuse of Exotick Modes, and the *Britons* exercis'd for the most part their own Genius in these Matters.

At

At length the late Queen succeeding to the Crown, and then the Glory and Impression of our Arms extending on one part toward the Source of the *Danube*, and on the other, from the River *Tagus* to the Banks of the *Adriatic* Sea; our Fashions seem'd to all Nations to be Commodious and Graceful, and Nations gave way to them, and countenanc'd 'em proportionably as they excell'd each other in the civil Virtues; *Germany* and *Spain* (such Parts of *Spain* where our Arms had reach'd) receiving them by the means of our excellent Manufactures, which were generally preferr'd to the Manufactures of other Nations with a wonderful good liking. Neither were *Holland* or *Portugal* backward to do the same.

But what do I mention Confederates or Nations engag'd in the same Cause? Was not *Tuscany* likewise, that Soil of Politeness, a Favourer of our *Modes*? Have not I seen the Gallant and Courtly Youth of that Nation adorn'd with the *British* Manufactures, and desirous to imitate our Fashions, when many a *Briton* had already at *London* ingloriously assimilated with the *French*? Were we not receiv'd in those Parts as some superiour Beings, whose Choice could give Credit to any particular *Manners* and *Habits*? And is not the Effect of our Influence such even still, that it is impossible for the *Modes* of *France* to prevail into common use, except the *Britons* give the first general Example of Compliance with them?

Not but that if I have any Skill in Phyfiognomy, there is not even ftill fuch great Cause to fear that we fhall. There is not a Countenance, fpeaking generally, but fignifies a Difdain of thefe new Directors; notwithstanding that through Inadvertency we have fo much complied with them. We cannot but efteem it an ill Choice to give up our Laurels in exchange for a Broad-brim'd Hat; or to receive Dictates, which are the Effects of Conquering *Valour*, from Men, whom it was once, and that fo lately, in our Power to extirpate.

*Upon
Beauty.*

The Quality which I reckon in the next place to have the greateft Influence in directing the Modes, is *Beauty*. This Quality is defcrib'd, as confider'd with the Relation which it bears to others, and abftract'd from Matter by the feveral Names of Mien, Carriage, Air, Feature, according as it is diftinctly apply'd to the Body or to the Countenance; and in this Acceptation, 'tis a fweet Reflexion of Light which arifes from the Connexion and Aptitude of the Parts. There are two forts of it: The one National, and the other Universal. The firft is fo called, becaufe it is fuch only to thofe of the fame Situation, as following the peculiar Turn of the Climate or Air where it was form'd; but it does not appear to others with the fame Advantage. Nature has imparted this kind of
Beauty

Beauty to every Nation, for the Maintenance of a certain vertuous Self-love, which is necessary to support the Spirit and Dignity of Societies.

I shall at present take Notice, that there are two Degrees of this National *Beauty*: The one not displeasing, the other more perfect. In the first is observed a languid, dim Lustre of the Countenance; a Proportion of Shape, but defeated through Lowness and Macilence; Rapidity of Carriage; Darkness of Colour. Which Description, I never doubt, but it will occur to every common Reader, that it belongs to the *French*.

In the second is observ'd (which I propose as a Description of the *Britons*) a Healthful Stain or Gloom of the Blood, an Openness or Clearness of the Featural Light, Height of Stature, and an active Strength, but attended with a Corpulence, which is pleasing rather than beautiful to the Eye: And in Years of Maturity (if it be not prevented by an uncommon Education) a shew of Robustness, proceeding from a Healthful Cement of the Parts of the Body.

For *Britons*, as well as others, are to take Notice, That there is no People in the World whose Stature in general, whose Form and other Qualities, which belong to *Beauty*, are consummately finish'd.

Rubens indeed imagin'd the contrary, and fix'd the Standard of *Beauty* in his own Nation: But as by that means he gave too much
Matter

Matter of Corpulence to his Figures, his *Beauties* are Flemish or National only, and not Universal; and accordingly are not so much lik'd by other Nations as by his own.

The Universal *Beauty* has obtained that Name, as it answers to the Notions of Grace and Proportion, which have ever been receiv'd and agree'd to among Mankind, and as it seems rather intended to adorn the Earth in general, than for any particular part of it.

The National and universal *Beauty* have their opposite Qualities: The first consisting of the Likeness which is produced by the Climate, but turning off to unsightly Disproportions. The other consisting of a deprav'd resemblance of Man consider'd in general, and not as the first of some determin'd National Form.

It is not my Design, nor would it agree with my Nature, to reproach any People on their Imperfections; and notwithstanding the *French* Law, beginning thus, *Il faut que tout le monde avoue*, &c. Whereby such Parts of the World are pronounced to be Barbarous and incapable of the *Bon Gout*, and are often call'd in direct Terms, *Miserable Canaille*, and *Bougres Malpeignes*, who upon any pretence, or in any respect whatsoever, presume to reject the Modes of *France*. Notwithstanding also, that it hath been observed by many, that there is among the *French* a greater
Number

Number of such Figures as are oppos'd to the Beautiful of either Kind, than among any other Nation: Yet do I chuse to pass by their Faults of Nature in silence; as intending rather, where-ever it may lie in my Power, to give the World a favourable Opinion of this Nation.

And therefore let me inform my Reader, That there is a Likeness or Figure among them, which seems as if in some measure it belong'd to the Classis of Men, which is oppos'd to the Beautiful of either Kind, National or Universal, and which has deceiv'd many, to the Prejudice of *France*: Which nevertheless does not belong to the above-mention'd Classis by any means; But their Deformity is the effect of Art, and not to be imputed to Nature. I mean such of them, whose Ancles are plac'd at a much greater Distance one from the other, in Proportion, than their Knees. For this (it is very well known) proceeds from their being taught to Caper and Dance, before they arrive at sufficient Strength to bear the Rules of Art.

The *Dii Termini* of the Antients seem to be directly opposite, or contradistinct Figures to this kind of Men: For their Legs are inclos'd in a streight Case of Marble, or whatever other Matter the Statue is made of; so that Ankle and Knee are join'd together in an inseparable Contact.

And this Position of the Legs, with a heavy Marble Case about them, was (no doubt)

doubt) intended for a quite contrary Reason, to the Position of the Legs in the young *French* Dancers, which I have just taken notice of; namely, to prevent the Divinity, through any sudden and unexpected Exultation of the Mind, to leap, or give a jerk from one Place to another, and to fix it to one determined point of Ground, to ascertain the Bounds of Estates and Territories.

I am so little skill'd in Antiquity, as not be able to answer, whether among the Antients there be any Divinity of Capering. But if it has so happen'd that there be none, I would recommend to the Ingenious in Imagery of any kind, to make use of a Figure (as the Symbol of Capering) with the Knees touching, and the Ancles at a Foot and a half distance from one another, with a Broad *Codebec*, and an Immense Peruke, and an Old Lac'd Coat.

Enquiry as
to Arts and
Sciences.

I come now to consider the Influence which the *French* may have over us, to direct our Modes, with regard to the *Arts* and *Sciences*. I cannot say or make Answer upon this Enquiry, that we excel them in every Art and Science that can be nam'd: Not but that if I had an equal knowledge of all the Improvements of *Man*, it is not impossible but I might. But there may be some Judgment made of this Matter, by the Improvements, which the *French* have very much apply'd them-

themselves to, and of which I am not altogether and in every respect ignorant.

If the Question be about Poetry, I would demand the sight of a *French* Epic Poem: The Virtues of this Muse consist of Sobriety, Dignity of Image, Sublime Affections: But if the Nature of any Nation be incapable of these Vertues, 'tis in vain that it aspire to a *Homer* or a *Milton*.

The Genius of the French, as to Epic Poetry.

The *French* were once famous for Eloquence, and still there are laudable Contests among them in that Study: But yet if true Eloquence be the closer and more decisive part of Pleading, which seems to me to be the Excellence of *Demosthenes*; and if it does not consist in Panegyrics, and loud Elogiums, and multiply'd Turns and Repercussions of the same Sense; there are some *Fox-hunters* of the *British* Senate who may be prefer'd to the greatest Orators of *France*.

French Eloquence.

The *French* have been commended for their retrieving great Knowledge by the help of *Medals*; and it must be allow'd, that they have made a wonderful Progress in that sagacious Toil. But we may draw from hence a remarkable Conclusion touching the Genius of the *French*. Notwithstanding there never was any Nation more conversant in Medals, yet they are totally incapable of the venerable Spirit of that Science, when they

French Medals.

they undertake to make *Medals* themselves.

To maintain which Assertion, and because the *French* have of late assum'd to themselves upon account of this Knowledge of making *Medals* themselves; I shall here lay down Three of the principal Rules in the Art of making *Medals*; and afterwards apply them to some of the celebrated *Medals* of *France*.

In order to proceed to the Rules of this Art, it will be absolutely necessary to shew upon what Motive the Art of Making *Medals* was Invented. The Design of a Medal is to transmit some memorable Action to Posterity. And in this respect it is of the same kind as an Obelisk, Tomb, or Triumphal Arch.

Now if this be the Design of it, I shall take it for granted, that each part of the Composition of a Medal ought to contribute to the same Design; and that every Circumstance defeating it be excluded.

In pursuance to this fundamental Maxim, the first Rule which I should lay down to myself in projecting a Medal, should be, That the Medal throughout both parts of it, the Inscription and Figures, give a plain, and clear, and direct Signification of the Intention of it. One may judge of the Advantage of this Rule, by the fate of such *Medals* where it has been neglected. There would have been

been as great a Certainty of the Time, Marriage, Children, and such-like Relations in the Life of *Magna Urbica*, as of any other Princess of the *Roman Empire*; had not her Medals been darkned by certain senseless Sounds, or Numerals, as KAS, SMS, KAD, which are now absolutely useless, as to their first Design; or if of any use, are to deter Posterity from the same Unwariness.

And yet the famous *French Medal* which was struck in 1666, bearing the Sun as a Reverse, darting his Rays on a Globe; with this Motto, *Nec pluribus impar*, is of a kind not much different from this. This is the Devise on which Father *Menetrier* wrote a Treatise, proving, that it belong'd peculiarly to the *French King*, and that no such Devise was ever assum'd by *Philip II. of Spain*. In which Treatise, it must be confessed, that the ingenious Father has display'd a great deal of Ancient as well as Modern Learning: And as for my part, whatever some envious *Spaniards* may say against him, I am fully convinc'd by his Arguments.

Not but that my Objection still continues the same against the *Medal*. For in some distant space, when the Memory of the present Times shall be laid asleep, this Medal, which seems now to be so clear, will give occasion to various Questions.

It will be then ask'd by the Studious in Antiquity, what Quality of the Sun is here imputed to this Prince? Did he pursue his
Con-

Conquests to the extremity of the Earth, as the Sun does his Course? Or did he derive some fabulous Pedigree from the Sun? Or was he a Priest of the Sun, as the Emperor *Elagabalus*; which gave occasion to the *Roman* Senate to strike the Symbolical and Natural Appearance of the *Sun* upon some Medals of that Prince? Or did he resolve on the Downfall of all other Monarchies, making use of this Planet which governs the Earth, as a Denunciation of his Decree? Upon what great Accident, or for what remarkable Cause was the Allusion made?

But these Questions must proceed from a more than ordinary Sagacity. As for my self were I to live again, I should be of Opinion, that this Medal was not at all struck in Honour of the King; but that it was rather consecrated by the King to the Honour of the Sun; and thus I would maintain my Conjecture.

1st: Had this Medal been devis'd in Honour of the King, it had not been thus explain'd by a loud conceited Inscription, but by an Inscription which wou'd be more worthy of the silent Dignity of Virtue, and consequently more applicable to a Great and Victorious Prince.

2^{dly}: To pursue my Argument, I would enquire at what time this Relation between the King of *France* and the *Sun* was settled; so that whenever the *Sun* is observ'd to be struck on a Medal, it must needs be concluded,

cluded, that by it the King of *France* is Personally signified, or at least that it relates to some Atchievements or Transactions in the Reign of that Prince. And if it did not appear to me that there was such a certain Time; whenever I found the present Motto, *Nec pluribus impar*, or any such ascrib'd to a Man, I would conclude, that this Figure of a Man was agreed upon as a Symbol to represent the *Sun*, to whom this and such Mottoes could only belong; and that through some Mythology, which was now lost to the World, the God *Serapis*, whose Figure as a Man had once been used to represent the *Sun*, was in process of Time transform'd into this other Likeness of a *Man*. Which Likeness, if it were also drawn in a long Peruke, without Buckle, according to the present Mode of *France*, I should be farther confirm'd in my Conjecture, that this Human Likeness was intended to represent the *Sun*, interpreting the Long Streight *Hair* to be so many Beams or Rays of the *Sun*; and so much the rather, as the God *Serapis*, or the *Sun*, is drawn in such Hair.

*Hoc sidus currum rapidasque agitare quadrigas
Commenti, & capitis Radios* —————

Prudentius.

3dly: To maintain my Conjecture, that this Medal was consecrated to the *Sun*, and that it was not struck in Honour of the Prince, I would have Recourse to this other

C
Medal,

Medal, the *Sun* in a Bed supported by the Figures of *Religion* and *Justice*: The Inscription, *Hinc suprema Lex*. This Inscription would make it appear beyond all doubt, that the *French* at this time ascrib'd great Divinity to the *Sun*. But if I should be oblig'd to recede from this Point, then I would, in the last place, carefully enquire, whether this Prince might not have some Name of the *Sun*, or some Name implying it? guessing that these several Fancies were conceiv'd in Ingenious, but *Gothick*, Allusion to a Name.

My Second Rule in projecting a Medal should be, to maintain a strict Relation between the Figures and the Inscription, with the Person to whose Honour the Medal is struck.

These Medals of the *Sun* are incapable of such a Relation. For, *First*, The *Sun* of it self, should the Inscription be obliterated, will appear as an insignificant Figure, giving no other Idea than what may be form'd of that Body considered in general, and not at all implying any Transaction in the Reign of a Prince, or any of his Virtues. Thus if the Words *Facundis ignibus ardet*, which are set round the *Sun*, on a Medal struck upon the Marriage of *Lewis XIVth* of *France* with *Mary Theresa* of *Spain*, if this Inscription should be ever obliterated, the Medal, as such, would become absolutely useless, passing for some common, but unaccountable, Coin of that Prince; and the Medal with the Words

Nec

Nec pluribus impar would have the same Fate: As also the other Medal representing the *Sun* in his Bed; except that perhaps this last would be esteemed as a Compliment to the *Copernican* System.

But *Secondly*, Tho' the Inscription should not be lost, but continue entire; even in that Case there would be no relation between the Figures and Inscription of the Medal with the Person in Honour of whom the Medal was struck. For what is it to the King of *France* if the *Sun* be *Nec pluribus impar*? Or what is it to him, if it warms with fruitful Rays? Does it not rather appear, as I mentioned above, that this Part of the Medal was struck in Honour of the *Sun*? Or that each side of the Medal has a distinct and independent View; as that one side was struck in Honour of the *King*, and the other in Honour of the *Sun*? Like the Medal mentioned by Mr. *Spanheim*, in his Preface, where you see *Homer* on one side, and the *Bull of Rhodes* on the other, who seem to have no relation the one to the other.

The Licentiousness of the *French*, in assuming such Devises on their Medals, is not to be justified by any Example of the *Antients*. The *Antients* never made use of a *complex, equivocal Figure* (such as in the present Case the *Sun* is) which was one time to represent a Great Conqueror, or an extraordinary Genius for Government, *Nec pluribus impar*; at another time to signify Procreation, or the

Effects of Conjugal Love, *Fœcundis ignibus ardet* ; at another (as Father *Menetrier* explains that Medal of the *Sun* in his Bed) the Person of a Man ; contrary to the Custom of all Ages, where the Human Figure is made use of as a Symbol of other Bodies, but no other Figure to represent the Human : And contrary to common Sense, which must ever disallow that a Body too glaring for the Eye to behold, should be us'd to describe a Body which is familiar to it.

And therefore my *Last* Rule upon this Occasion should be, not to have recourse to *Symbols*, but when the Nature of the Subject requir'd it, and made it absolutely necessary. If the Antients made use of *Genii*, or certain Human Figures, and other such Symbols, on their Medals, it was done (no doubt of it) purely to answer the Necessities of Nature ; it not being possible to describe Qualities, or Rivers, or Provinces, in their material Form : For which reason Strength was signified by a *Hercules* ; Fecundity, by a *Venus* ; Wisdom, and Beauty of Shape, by a *Pallas* or *Apollo* ; the *Tiber*, or the *Danube*, or any other River, by an *Old Man* ; Provinces, by certain Female *Genii*. The Antients did not mistake what was necessary for Poetical Choice, labouring to find out Symbols to signify Bodies, which could never be so well represented as in their own Likeness. Surely the *Romans* saw the *Sun* as often as the *French* ; and now and then they

they appear'd to have as great a Disposition to praise their Prince; and, if possible, as much Reason. And yet there was no more done for *Titus*, on the Conquest of *Jewry*, of this kind, than *Judeâ Subactâ*, plac'd under the Figure of that Province; or for *Antonine the Pious*, on his Influence in *Armenia*, than *Rex Armenis datus*, with his Figure giving the Crown.

I am however of Opinion, that in certain Sports, as in Jufts and Caroufels, and upon other such momentary Occasions, it may not be improper to exhibit these Devises, the particular Stiles of Chivalry being a sufficient Explanation of them. Thus a Knight of the *Sun* may exhibit some ostentatious Devise answerable to that Character: And Reason is pleas'd or relax'd with these Fancies, which live no longer than as they are esteemed as such, and which I reckon to be very different in their Nature from History, which ought to be transmitted to Posterity in such a manner as to be understood in all Ages, and which is the Subject of a Medal.

But to conclude as to Medals. If it be intended to erect a Monument of this kind, which may lie incorrupt in the deep Recesses of the Earth for Thousands of Years, and then, in spite of the Convulsions of Nature and Waste of Time, on a sudden, with a fitting Majesty, proclaim anew to the World the Virtues of some Hero, or of some great Nation: If this be the View, let the Figure or Figures of the Medal be purely and simply

Historical, and not darkned with *Ænigma's* : Or, if they consist of Symbols, let them be such as are most known, and most uncontroverted. In like manner also let the Words be purely Narrative : Let them be a short, but plain History of the Event ; not giving the least Perplexity to the Mind, to find out the Relation between them and the Figures, and also the Relation between each of these with the Person or Subject in Honour of whom the Medal is struck.

French Musick.

Or is our Contest with the *French* about *Musick* ? It is not my Design to make an express Dissertation upon this, any more than upon the other Arts which I have already mentioned : Tho' if it were ever so much my Intention to enlarge on the *French Musick*, I should be only able to say, as to many parts of it, without giving a sufficient Reason for the same, That it is a *Musick* which is only pleasing to themselves, and not to any other Nation whatsoever. And my not being able to give a Reason for the same, may proceed from hence, That our Sense of *Musick*, since it is observed that the same *Musick* may produce pleasing Effects upon one Nation, and contrary Effects upon another, depends upon Animal Sympathy and Dissonance, and not upon Science. But if there be no Principle for Animal Sympathy and Dissonance, it is not the same in the Modification of Sounds.

There

There are Instances here, where Reason and Science may be admitted, the Modification of Sounds depending upon Rules.

I shall give an Instance of this in the Voice. The deep Warble of the Voice is the cause of Sweetness, if it be only applied, where the Turn of the *Musick* requires it; but if it be repeated with every individual Note, and oftner than the Nature of the Warble will admit, it is agreed that it will then, on the contrary, be the cause of Aversion and Impatience.

Now this is the manner by which the *French* Voices modify their *Musick*; for there is not a Note in any part of it, but what is set forth with some kind of a Warble; And it is for this Reason that I have taken particular Notice of the *Musick* of the Voice. Indeed their Affectation is not so much perceived in Catches and Madrigals, because of the Aptness of their Complexion for the light Parts of *Musick*, which conceals and atones for this Excess. But when Virtue and great Events are to be solemnized, and noble Passions are to be rais'd in *Musick*, the Affectation is more sensible, giving tedious, irksome Impressions, and defeating the Measures.

It is much easier to inform my Reader of the Skill and Perfection of the *French* in *Painting*, than it is in *Musick*; Where I could

give a Thousand Instances of their transgressing (I mean the most renowned Masters among them) against what, in other Nations, is called common Sence. For this there are various Causes assigned by many ; but as for my own part, it is my Opinion, that it proceeds from an incurable Vanity. And to convince you that there is reason to impute it to this Cause, I shall offer you here an Occasion which lies in your own Power to be satisfied of it. Do but employ a *French* Painter to copy the *Transfiguration*, or any other celebrated Piece, and leave him entirely to himself, I will engage that he shall add a Figure or two of his own, with a View to improve the Piece ; or changing some Passion or Passions in it, or perhaps altering the Disposition of the whole, he shall be sure to distinguish himself to be a *Frenchman* by some such barbarous, wanton Insolence : And this Vanity is so very Essential to him, that, somewhat like the Colour of a *Moor*, it will require a Generation or two to be removed from his Nature ; which gave occasion to an *Italian* to say of the *Roman Poussin*, *That he would have made an excellent Painter, if his Father had not been a Frenchman.*

Having now made an end of Enquiring whether the *French* excel us in Valour, or in Beauty, or in Arts and Sciences ; in order to make it appear that we are under no Obligation

bligation to follow the Modes of *France*, I shall farther proceed upon the same Occasion to examine some Pleas which are offered in their Defence, that there may not, as far as I am able to clear it, be any Question or Doubt remaining upon this Head. But I shall be brief herein, and not detain my Reader long from the *System* which I mentioned at the Beginning of the *Treatise*.

It is one Plea which is offered in favour of the *French* in the present Dispute, that they have ever excell'd us in a Copiousness and Variety of Fancy, with regard to the Invention of Modes; and therefore that they seem, as entitled by Nature, to a Right of dictating to us in such Matters. *Pleas of the French for dictating their Modes to the British Nation.*

This Plea is indeed true; but it requires a Distinction to be well understood, as to the Sence, in which I confess it to be true; for I cannot entirely submit that it proceeds from a Natural Excellence in the *French*, that we are thus outdone by them. I am rather of Opinion, that the great Encouragement which is given to the Taylors of *France* may be the Cause of it. For it is very well known that in *France* a Taylor has the Privilege of inscribing a new-fashion'd Garment to a Great Man, much after the same manner as an Author does a Book; which is a Privilege that our Taylors could never

ver yet aspire to. A famous Artist of this kind in *France* dedicated the *Vendosme*, or a new kind of *Peruke*, which of late has been used in *France*, to Monsieur *de Vendosme*. Another dedicate d a Coat to the Elector of *Bavaria*, and thereupon called it a *Bavarois*. There is also a Piece, which is a short *Abridgement* or *Compendium* of a *Cloak*, which is dedicated to the Duke of *Roquelaure*, whose Name will be transmitted to Posterity in this Invention. And it is not to be doubted, but that many of these Patrons sit down privately, and assist their Favourite Artists; in Imitation of *Scipio* and *Laelius*, and other great Men in ancient Times, who privately assisted their Favourite Writers.

French Civility.

Some are of Opinion, that the Civility of the *French* will oblige the World to follow them in their Fashions; there being certain Conditions in the Nature of Civility, which will ever engage Imitation. As I did not immediately reject the preceding Plea, but allowed it with a proper Distinction to be true, so neither would I reject this Plea. I confess therefore, and extol the extraordinary Civility of the *French*; and so much the more as it is an easy matter for a Stranger to learn the Art and Secret of engaging them to be Civil; which, because it may be of use to such as intend to travel in that Country, I have here resolv'd to communicate.

Observe

Observe it then as a Maxim, to praise their Country under as many different Topicks as you can think of; and never in any Conversation to shew the least Regard or Affection to your own; but, on the contrary, you must resolve to lessen and vilifie it in every Particular: Or, if you don't do it your self, I exhort you to Patience and Composure of Mind, when you hear many Things spoken to its Dishonour by them. I have known indeed now and then some, who when they had made Speeches in Praise of *France*, expected some National Compliment in return, which perhaps they were induc'd to do from the Reception which they met with in *Italy*: For that Nation generally prevents a Stranger, by praising his Country first; and they are as well vers'd in the Names and Histories of our Great Men in *Britain* as we are our selves, owning their Virtues with great Respect: Or perhaps they might expect it, from a Notion entertain'd in *Britain* concerning the Nature of Civility, as, that no Person, of how great Distinction and Figure soever, should think himself exempt from acknowledging and returning obliging Concessions, at least in some measure.

But whatever be the Cause of such an unreasonable Desire, as expecting that the *French* should return your Compliments, let me charge you for the future, that you never look on the *French* as obliged to it; and also that you
never

Maxim for
such as
travel in
France.

never make any such Return of Civility, when you are complimented your selves by others; since you see that it is not practis'd at all by Men of fine Education and Sweetness of Manners.

But for the farther Advantage of the *British* Youth, who travel into *France*, I shall here lay down a Speech, with which you may accost the *French* at their Court, or in any great Assembly at *Paris*, in order to engage their Civility: And never be timorous to speak any one Article in it; for I know them by Experience to be so laudably desirous of being prais'd, that give them ever such *Encomiums*, it will scarce be in your Power to convince them that you are a Wag. "I am charm'd, "I am ravish'd, I am under an inexpressible Ecstasy, that I am able to give Personal Testimony to the Gallantry, and Magnificence, and Politeness of this Nation: I have pass'd some Years of my Life in *Italy*, where I have search'd, with great Application, into all the Curiosities which that Country is famous for, both of Art and Nature: I have taken an exact Survey of their Churches and Palaces; I have some Taste of their Painting and Musick, and Statuary; I have made many an Observation on their Manners and Customs: Neither am I ignorant of the Civil Institution and Laws of their Country,

A Speech
for such as
travel in
France.

“ Country, comprehended in its several Divi-
 “ sions and Sovereignities; but, believe me,
 “ and I make no manner of Doubt; but you
 “ will, from the Moment that I set foot on
 “ this Ground, I have exceedingly repented
 “ that ever I saw any other; and that Jour-
 “ nal, which once I was pleased with, and
 “ in which I was wont to take a View of the
 “ Knowledge which I had collected in Fo-
 “ reign Parts, I have absolutely and totally
 “ expung’d, resolving to commence it only
 “ from my Entrance into *France*. By this
 time you will have gathered a great and o-
 bliging Audience about you, and will hear a
 loud Whisper, that you are a consummate
 and most ingenious Gentleman.

Then you may proceed:

“ I was once of Opinion, that Learning
 “ was in as flourishing a Condition in *England*
 “ as in any other part of *Europe*; and I ac-
 “ cused the *French* of Ignorance and Inju-
 “ stice, if ever they refus’d to assent to my
 “ Opinion in this Matter: But now I am
 “ thoroughly convinc’d that there is as great a
 “ Difference between the Learning of *France*
 “ and that of *Britain*, as there is between vile
 “ Tinsel, (whose Nature, and Consistence,
 “ and Value probably may not be unknown
 “ to you) and Massie and Solid and Puri-
 “ fied Silver; as great a Difference as there
 “ was between the Arms of *Glaucus* and the
 “ Arms of *Diomedes*.

Here

Here perhaps an *Abbée* may interrupt you, to make you sensible, that he is not unacquainted with the History of *Glaucus* and *Diomedes*. But do you go on:

“ When I reflect on the late Glory of your Arms, and on the innumerable Trophies of your great Monarch, I can scarce forbear to fall on my Knees, to make an Offering of the Crown of *Great-Britain*, and of all the Crowns of the Earth, to that invincible Prince. At *Hochsted* indeed, and *Ramellies*, and upon other small Occasions, never to be mentioned in your Histories, Victory seem’d to make a wanton Elopement, hovering a while over the Banners of *Britain*, and of other barbarous Nations of the *North*; but besides that, to my Knowledge, we were six to one at *Hochsted* and *Ramellies*: We have since sufficiently felt the Effects of your Resentment and Indignation at these Defeats, on the Plains of *Almanza*: Yes, *Messieurs*! We there felt what a victorious *French* and *Spanish* Army will do; for there was scarce one *Briton* left alive on the Field of Battle, your Victory was so entire and compleat.

Then you may proceed:

“ Oh this vast and beautiful City, which I have now the Honour to speak to you in! Is *London* to be compared to it in any respect, for Beauty, for Magnificence, for Wealth, or for the Number of its Inhabitants? And yet *London* is the chief-
est

“ best Town in Britain: Were it the Ge-
 “ nus of the French Nobility to live in Ci-
 “ ties, or in the Capitals of their respective
 “ Provinces; and not, as now it is, to retire
 “ to *Chateaux*, and keep there a Court of
 “ their Clients and Vassals; there is not a
 “ Province in France but might boast of a
 “ fairer City (as almost all of them do al-
 “ ready) than any of the most extensive and
 “ populous Monarchies of Europe.

After this, or any Speech of this Nature delivered with Gravity, you can never fail of being invited that Night to a Ball, and the next Day to a Stag-Hunting; and a Thousand to one but the Marquis *de Torcy* will ask you to eat a Soupe with him.

There are some that will insist on the Ne-
 cessity of following the French in their Modes,
 because the Workmanship of the French is
 Cheaper; and therefore we may buy fashio-
 nable Commodities from them, rather than
 have them made up at Home.

On the
 Cheapness
 of the
 French
 Workman-
 ship.

I shall answer this Plea as I have answer'd the others, by making first a Concession, that the French Workmanship is Cheaper, than Work of the same kind which is made up here in Imitation of it. But I cannot allow it for a Consequence, that the French, for this reason, should be privileg'd to dictate their Habits to us: Forasmuch as were this a valid Plea, we had submitted to it a hundred Years ago;

ago ; and Places where Work is dear, contrary to the Sence of the World, and the Nature of Commerce, would take the Turn of the *Mode* from those where it is cheaper.

But now I shall assign the Reason why their Workmanship is cheaper. The Reason is because our Workmen find it difficult exactly to imitate the *French*, as we require them to do. That the Work of two different Nations be of exact Resemblance, it is necessary that their *Genius* be also the same throughout, and in every respect. But this Condition is doubtless impossible ; since the *Genius* of Mankind is diversified in a manner not unlike to our Bodies, which take a different Turn in Growth, from the ambiguous and undetermined Accession of Matter ; that which we call *Genius* being the united Power of several Qualities which depend on peculiar and domestic Causes, whose Effects are incapable of being communicated to any, save to those who are immediately under the Influence of them.

And for this reason, let a *Briton* invent some Fashion at *London*, and it be afterwards imitated at *Paris* ; I will engage, before it be brought to any tolerable Perfection, that the *Frenchman* shall devour, in small prick'd Wines and Frogs, as much as the Work would be worth at *London*.

I now proceed to examine the last Plea which the *French*, and others in Favour of them,

them, offer, for maintaining their Claim to prescribe the Use of their *Fashions* to the rest of the World ; which is this, That the *French* exceed all Mankind in *Vivacity* of Temper ; which is one of the chief Conditions requir'd for an amiable Dress.

By *Vivacity*, is sometimes meant an Irresistible Propension to Dance, at the Sound of a Fiddle ; or, an Impatience to be restrain'd from Speech ; or, a Quickness of Answer, which anticipates a Question, by answering to it before the Question be ask'd ; or various Enquiries into Secret and Domestic Relations of Life : (Which several Kinds compose the *Brillant*.) Brillant described.

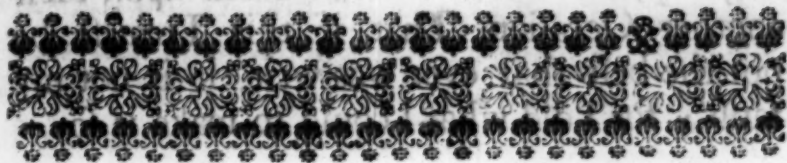
Now as I have allow'd of all the preceding Pleas, I shall likewise allow of this, That the *French* exceed Us in *Vivacity*. And this I am so far from concealing or dissembling, that I shall offer an Argument to confirm it ; leaving this Plea as it stands at present, and not saying any thing to weaken it. My Argument is, That the word *Circle* (as it signifies a Conversation, or the Place where *Vivacity* is taken notice of with the greatest advantage) has double the Force and Energy in the *French* Language, that it has in the Language of any other Country. For in other Countries it is call'd a *Circle*, from the Figure into which Company forms it self, for the better convenience of being heard. But in *France*, over and above this reason, it is

also call'd a *Circle*, with allusion to the Order and Method of Speech us'd in their Conversations; which, according to the Figure of a Circle, is without Beginning or End: It not being proper to say of any One, that he spoke first, or spoke last; because all the Company speak together.

For which reason, in *Rome*, or in *Holland*, or in many Parts of *Switzerland*, where there is a greater confluence of foreign Nations than in other Countries; if ever, as you pass by a House, you hear a more than ordinary Noise, it is always concluded to be an Explosion of the *Brillants*.

End of the First Part.

THE



T H E
S Y S T E M.

Introduction.



HERE is this difference between the Art of DRESS, and other Arts, consider'd in the Practical Part of it; that other Arts are look'd on with some Indulgence, tho' they should not so well resemble Nature: But unless the Operations of this Art be absolutely dissembled, it gives occasion to Ludicrous Conceits; perhaps, because it is the business of *Dress* to supply Defects, of which there must be no suspicion.

And it may likewise happen, that this SYSTEM, which is the Art of *Dress* in Speculation, if I have not succeeded in compiling of it, as I once propos'd to do, may raise Mirth in some Persons. To whom I can

Vindication
of the Au-
thor.

only say, as a certain Author did upon such another Occasion, That if this Treatise be not the best that ever was writ, it is not my fault; for I did what I could to make it so.

Care of the
Græcians,
to settle
the Perfe-
ction of
Statuary.

I must offer farther, in Vindication of my present Undertaking, That as the *Græcians* are said to have held an Assembly of Poets and Physicians, to settle the Perfection of *Statuary*. The *Poet* was appointed of this Council, by reason of his Quick and Warm Imagination. The *Physician*, as being well vers'd in the Marks and Symptoms of *Health*, which is not to be separated from *Beauty*. So it would be well, as the Invention of Fashions seems to require a more than ordinary Observation in Human Life, that we also would not so negligently intrust it to mean Artizans; or at least, in that case, that the Artizans were by all means encouraged, as in *France*, with the Privilege of Dedications. And yet supposing that they were so, I must confess, that I have little Hopes to see the Art of *Dress* brought to Perfection by them.

Whether it be essay'd by the Vivacious Ladies, who take Post, upon Solemn Times, at the Stair-case of St. *James's*, or at the Entrance into the Guard-room, to admire the Work and surprizing Influence of their own Fancy, observing the Circumference and Profundity of the *Hoop*; the Change of the *Flounce*, with regard to its Figure, and Open-
ings,

ings, and Number; the Wane, or Increase, or fix'd Situation of the *Head-dress*: Or whether it be essayed by their Husbands, who are known by a demiss, and pacific Appearance; and by pieces of Lace sewed to their Sleeves, at one time of Silver, at another of Gold; which was borrowed from the Colonel's Coat, and will faithfully be restored by the next Birth-night.

This I must farther premise before I enter on the *System*, That this *System* of mine has no relation at all to the Notions of *Trithemius*, in his dark Treatise of Sciences upon the same Subject; but that it is founded on Principles which are very plain and easie to be comprehended.

The Notions of the Author upon Dress, not the same as the Notions of Trithemius.

If what this Author (*Trithemius*) saith, be true, it would be well for *Britain* that there was no such Art as Dress; or at least it is high time to interrupt, or absolutely to break off the Correspondence we have hitherto held with *France*, with regard to it. Upon which Occasion, and to satisfy the Curiosity of some of my Readers, who perhaps have never seen *Trithemius*, I shall quote some Passages out of him.

In one Place he saith, " That there are Orders of Dress, as in Architecture, and that a remarkable Branch of Magic consisted in observing them; there being a secret Connexion between the Habit and Passions of Man-

“ kind ; by which our several Inclinations
 “ and Humours are easily found out, as Love,
 “ Anger, secret Desire, Inconstancy, Valour ;
 “ and that the fixing this Relation depended
 “ entirely on those who invented the *Modes*.

Then he saith, treating of Jewels, “ There
 “ are very few sensible of the Verrue of purified Earth to find out the Secrets of any one’s
 “ Mind. As a Diamond, an Opalus, a Ruby,
 “ or a Saphire. Not that I owe my Intelligence to a literal Prospect of the Mind, but
 “ to hidden Analogies, Similitudes and Sympathies. By which I conclude with Certainty,
 “ what Passions are predominant in the
 “ Nature of particular Men.

“ But yet (saith he in another Place) forasmuch as this Science is sometimes call’d *Pythagoras’s Looking-Glass* ; so far as it is comprehended under that Name, it is not to be
 “ understood Analogically ; but as it bears that
 “ Name, it must be understood in a transfigurate Sense, by reason of its exhibiting Ideas
 “ to such as are skill’d in this Philosophy in a transfigurate Likeness, according to the Nature of a *Looking-Glass*; and therefore it was
 “ call’d a *Looking-Glass*.

Paul the
 Servite.

If these Things be true, (which I would not oblige my Reader to believe) it might be owing to some such Skill, that *Paul* the *Servite* was said to converse with a Familiar ; for he seem’d always to know before-hand
 the

the Business of Persons that came to him, and had prepar'd his Answer to it before the Matter was propos'd. Who knows but that he reduced the Desires of human Nature under several *Classes*, answering to the Colours which Men affected in their Habits, to the Valves of the Ruff, to the Measure of the Band, to certain Mixtures and Varieties of Jewels.

But as it is so great an Advantage to invent the *Modes*, I am apt to impute many Events, since the Change of the Modes from *Spanish* to *French*, to this Cause. Which Change was mystically foretold by *Agrippa* of *Cologne*, Cornelius Agrippa. who having a Dog and a Bitch, which were supposed to be familiar Demons, he called the one *Monsieur*, and the other *Madame*; thereby implying, that the Knowledge which was suppos'd to be suggested to him by Demons, but which, in reality, he derived from secret Analogies between the Mind and the Habit, would be in time transplanted to *France*. And from the Moment that this Knowledge was transplanted into *France*, or that the *French Modes* prevail'd in the World, have not the *French* been always victorious? Have they not travers'd and defeated the most secret Councils of their Neighbours? Have they been ever unsuccessful in finding out proper Persons on whom they might practise their insinuating Arts? And is it not remarkable, that for the space of seven or eight Years that the *Britons* had diffus'd the *Modes* of

France in the late Reign, *Britain* was never so glorious in Councils or War?

Trithemius has also made other Discoveries of Knowledge, as well as that of Vestuary Magic. It was he that first invented the Table of Pleasantries; in which are set forth, under several Columns, all the beautiful Turns of Wit, and Satyr, and Humour, and Rallery, that ever were utter'd at any time, or ever will be to the End of the World. The Principles on which he erected this Table are drawn from Observation, as the Principles of Astronomers on the Motions of the Stars. He maintains, that there is a certain Rotation or Cycle of Wit, which is accomplish'd in the space of so many Years, and that it returns when the Cycle is finish'd, as by a kind of *Metempsychosis*, to inspire some other *Genius*. He gives an infinite Number of Examples of this kind in all Ages, or of one *Genius* being inspired by another: And I also, in Confirmation of this Principle of *Trithemius*, could add to his Examples a certain Poet of this Nation, and a *French* Poet, call'd *Despreaux*.

But I must give my Reader the Heads of two or three of the Columns of this Table, as a Specimen by which he may judge of the Whole.

Rules to be a Mimic, or to look very well, if one does not like himself.

Rules

Rules to write upon a *Tale of a Tub*; one of them is, that the Mother of the Author be drunk at his Conception.

A large Catalogue of *Pasquins*, many of them against the Clergy; of which, saith the Author, in process of Time there will be some Volumes Printed. The first is to be bound like the *Tatlers*; the second like the *Spectators*; and the third still better, like the *Whole Duty of Man*. Many of them against Princes and higher Powers. There will be a famous Author of this kind, who will dedicate a Book to the *Freeholders of England*: But *Trithemius* affirms, That the *Church* which that Author is to mention in his Book, is no more than a Slipper to cover his Cloven Foot.

The



The SYSTEM.

DRESS is a proper Disposition of the Attire, either of the Head, or of the Body.

The Attire of the Head is natural, or such as seems to be natural; or else it is additional.

Hair the
natural At-
tire of the
Head.
The Use of
Hair.

The natural Attire of the Head, or such as seems to be natural, is *Hair*.

This Attire is of a twofold Use, to fill up the *Inequalities of the Head*, or to add to the *Grace of the Visage*.

But if it be considered with respect to the Body, it is superfluous to a Man, as the Word *Man* bears a Masculine Sense, and is opposed to a *Woman*, and not of any Use to conceal or to adorn.

I have distinguish'd on the Word *Man*, as it bears a Masculine Sense; because the *Hair* is over-and-above an Ornament to the Body of a Woman, as well as to the Head and Visage; as the Female Sex is not concerned in Business, or any of the difficult Actions of Life; and as the Brain of the Woman is a proper Soil for the Growth of *Hair*.

But

But Man being made for Business, and being of a Hot Complexion, which hinders the Hair to grow Long; it is contrary to Nature for Man to nourish it. For which reason, the Antients, to signify Strength and Vigour, have ever made use of the Short and Bristly Hair; and of the Long, to signify Effeminacy; as appears by the Statues of *Jupiter* and *Ganymede*.

*Long Hair
no Orna-
ment to a
Man.*

Before I proceed farther in my SYSTEM, let me offer such Remarks upon the Principles already laid down, as I conceive may be of the greatest Use to the Intention and chief Design of this *Treatise*.

And therefore I must declare, that I have often wonder'd at the Success of the *French*, in propagating their *Modes* in so many Parts of the World; since it is plain, that they have never shewn any Regard to the Principles of *Dress*, in Inventing the Modes of *Hair*; as it will also hereafter appear, that they are equally mistaken in many of their other Modes. For, contrary to the Nature and Complexion of *Man*, they dress him in the Longest Hair that can possibly be found; and, which is equally erroneous, they dress their *Women* without shewing their Hair at all, or shewing very little of it; and sometimes, as when they ride, with a Cock'd Hat and Feather.

It

It may, however, be urg'd in Defence of the *Woman's Dress*, That the Tuck'd up Hair, and Cock'd Hat, serve to enlarge the Visage, and by that means are a Cure for Shame, and useful to the Bashful Sex.

*Reason why
the Per-
ruque was
receiv'd in
Britain.*

But as yet I could never find out the Use or Congruity of the Man's *Perruque*. It is easier to give some Account of its being receiv'd in *Britain*. The Success of this Fashion Here, proceeded in a great part from the just Hatred and Aversion which the Nation had conceiv'd against the *Round-heads*, who were so call'd, because their Hair was cut Round, according to the depth and figure of a Dish. Which Aversion grew to such an height, that a worthy Judge refus'd to admit a Man once for an Evidence, because his Hair was not Long enough.

*Tale of the
British
Despreaux.*

It was the Opinion of this Judge, That Short Hair was a sign of the greatest Immorality and Corruption of Human Nature : But see, by the following Story, the different Turns which Things will admit of. That *British* Poet, whom I mention'd before, as animated with the spirit of *Despreaux*, was, about three Years ago (as it is said) carry'd before a Justice, for riding in a Full-bottom'd Wig : The Country imagining that he had kill'd a Man, and had not Time to Undress.

Some

Some lay the blame of this Fashion of Long *Perruques* on the Young Nobility of *France*. Which I cannot so readily agree to ; considering the great Care which is taken in their Education : For they are taught (as soon as ever they can speak) the Names of all the Great Monarchs of the Earth, and the Number of their Forces ; to give them an Idea of the Greatness of their own Monarch, whose Forces are so much more numerous than those of other Princes. They travel into remote Countries, even as far as *Navarre*, or the extreme Parts of *Picardy*, for the love of Knowledge : They have Manuscripts of Songs, many written, and many collected by themselves ; and they play Cards as well as our Gamesters.

*Education
of the
French
Youth.*

But where-ever the blame of encouraging this Corruption be laid, whether to the Young Nobility of *France*, or elsewhere, this I may safely pronounce, That it is not to be imputed to the Ancient Gentlemen of *France* ; because it is well known that they take their Fashions absolutely and in every respect from the Youth.

I would not however decry or speak against the Use of Artificial Hair : But I rather, upon many Occasions, think it to be necessary either to fill up the Inequalities of the Head, or to add to the Grace of the Visage. The ancient *Greeks* and *Romans* made use of such Hair : But for the first Purpose, it may

may only consist of one Lock dispos'd with Skill.

And the same, or like Quantity of Hair (and no more) may serve for the second Purpose; that is, *to adorn the Visage*. The Use of such Artificial Hair will still be the greater, if the Cheek be thin; at least there is a Decency in it, however the Figure of the Visage be dispos'd. But it is then of the chiefest and greatest Use, if the Ear should be large, and happen to fall downward; except a Man be accus'd as a Jesuit, or of carrying on some dangerous Intrigue against the State; for in that Case it will be of greater Use to let such an Ear remain uncover'd.

*Chiefest Use
of Artificial
Hair.*

*Advice to
Painters.*

It is therefore very much to be wish'd that Painters would adorn their Figures with natural Hair; that the Features of Men may appear in their genuine Splendor, and their Likeness be convey'd to future Ages with Simplicity, and not a ridiculous Antic instead of it: Which must necessarily happen thro' the quick Changes of the Peruke, if the Figure be drawn in that Dress.

This, besides many other Instances, is proved by the Practice of the Players, who, when they would expose a wealthy Father, that desires to keep his Daughter virtuous, or refuses to give her in Marriage to the Poet, they shew him on a Stage with a Peruke made
about

about ten Years ago; and the People never fail to laugh.

What I am next to consider, *after the Natural*, is *the Additional Attire of the Head*; which is useful as the former Attire, to add to *the Grace of the Visage*, and in some kinds of it also to *fill up the Inequalities of the Head*.

Jewels are a part of such Attire, which being join'd to the Beauty of the Countenance, form a kind of Constellation; but to consider them as the Abode of virtuous Spirits, or as Marks of great Wealth, will, in some measure, add to their Efficacy.

The *Feather* also is a part of such Attire; and it is of great Influence, as implying Command and Chivalry; but it does not seem in other Countries to maintain its Dignity as it does in *Britain*: For here it was debated whether the *Militia* Serjeant, who, when all his Officers are kill'd, may be promoted to be a General, might be allowed to make use of it. Whereas in *France* and *Spain* it has been assumed by the meanest Servants; which is owing to this, That the *French* and *Spaniard* having both in their Turns attempted to enslave the rest of the World, there was not a Piss-burnt, incorporeal, dirty Wretch among them, but thought it fit to accustom himself to the Ensigns of Empire: And tho' their Desires were afterwards very much humbled, they could

could never be brought to lay aside their anticipated Trophies.

*Story of an
Ambassador
who came
over hither
about 1000
Years ago.*

Thus it is reported, that in former Times, an Ambassador that was sent over hither to thank the Nation for a Peace, made his Publick Entry, swaggering with a Feather in his Hat, and in all other Fashions of his own Country, and that his Retinue did the same: But it is added in the same Record, that this gave occasion to our Reformed Officers, who were just returned from the Wars, to make many a pleasant Remark on them that Night over their Leathern Jacks.

But tho' I take it to be the sign of a Conqueror, and not of one who comes to return Thanks for a Peace, when an Ambassador makes his Publick Entry in Exotic Fashions; I am not however such a Bigot to my Country, as not to allow him to import such Commodities of his own Soil, as contribute more to Convenience and Ornament, than the Growths of that Country may do, whither he is sent.

*Commodities
which an
Ambassador
may import
into this
Realm.*

Cabbage, for this reason, may be imported, or *Auvergne* Garlic, Turneps, *Fromage de Bris*, as adding an exquisite Relish to *Soupe*. As also the larger kind of Onions for the *Soupe d'Yvrogne*. So it may be allow'd to import Candles, Shoes, Horse-shoes, Nails, Hammers, Wollen-cloth, Feminine Dolls: But only the Feminine; for coming themselves, there is no need of the Masculine.

The

The Use of this sort of Attire, which adds to the Grace of the Visage, is deriv'd from Optics; which shew the Means to impart a certain Majesty or Consequence to the Face; such as Painters make use of, for the *Relievo* of Colours. But though, in the general Circumstances of Life, it be necessary to have recourse to Optics, to obtain the Perfection of Dress; it is often discover'd by Love, without any such Science.

*Skill in
Optics,
necessary
for Atti-
ring the
Head.*

————— *The first Request*
He made, was like his Brothers to be drest: —
Cymon and Iphigenia ———

For which reason, it was a Decree of the Gods, That *Dress* should have no Priest of her own, but that her Mysteries be reveal'd to the Priests of *Venus*.

The *French* have succeeded well enough in some parts of Optics, which relate to *Dress*, as it may be prov'd by the Female *Head-dress*; which was design'd, no doubt, as a Help or Countenance to Nature; to raise the Figure of the Height, if there were occasion, as much as from the Breast to the Crown of the Head; and not to be a Pattern to the Ladies of *Britain*, who stand in no need of an Artificial Stature.

*The French
commended*

Not but that the Ladies of *France*, being very Lively in all their Actions, which is equally an Ornament to that Sex, as Judgment and Solidity to Man, it makes an amiable Recom-

E

pence

*Scheme for
Painting a
Magdalen.*

pence for any Defect of the Stature. And yet as the *French* Ladies are such ; and, according to the Humour of the Dress which they follow at present, there cannot in Painting be a better Likeness of a *Magdalen*, than a *French* Lady in a state of Compunction.

Here shall be a Lady under a voluntary Eclipse, at her Toylette at Prayers: On this side shall be Viols of Colouring and Patches, and a Syringe for a Lavement ; and there may be high Coiffures, and Bridles, and Crosses, which betoken'd originally disappointed Love ; and a Glass worn out by too much looking at it.

These Adjuncts can never be given to any other Vertuous Character. And therefore when a *French* Painter would draw any other kind of Woman-Saint, he is obliged to have recourse to the Veil, which is also as well suited to promote the Attractions of Love, as to express the Austerity of Devotion: For 'tis so much of Empire maintain'd, to conceal even one Feature, if it be so managed as to keep it in your Power to disclose it.

*Ingenious
Fancies of
the French
in Paint-
ing.*

This Case, however, is almost the only one in which the *French* Painter has recourse to Antiquity: For in other Cases he makes no scruple even to antedate the present Modes, applying them as Adjuncts to ancient Figures, drawing a *Hercules's* Club with a Knot of Ribands at the end of it, or an *Ajax* in a Brocaded Waist-coat.

And

And I reckon that I have trac'd out the Cause of this Mistake; which seems to me to proceed from a precipitous Judgment, and for want of clearly and duly weighing the Nature of Things. In the *Little Farnese*, *Raphael Urbin* has drawn his own Picture for an *Apollo*; and he has done no Injustice at all to the God, by giving him that Figure; for *Raphael* was one of the Handsomest Persons of the Age: For which reason, with other great Vertues, tho' he was a Painter, he might have marry'd a considerable Princess in *Italy*; where a Degenerate Marriage is almost as great a Scandal, as any in a Woman's Character. So likewise in the School of *Athens*, the *Pope* of that Time, and his Nephew, are plac'd among the Old Philosophers, who, if the Painter has describ'd them faithfully, were Men of great Sagacity and Wisdom, and worthy of a Rank in that Venerable Groupe.

Raphael
Urbin.

These Examples, with many such, in the *Italian* Painting, seem to be the Cause of the Practice of the *French*, which at present I take no notice of. But it is no Consequence, that another Painter may draw an Ancient Figure in the Habit of the present Times, which is peculiar to these Times, and not befitting the Character of the Person represented; because *Raphael* drew an *Apollo* in his own Figure, as to his Person, but not as to his Habit. Which Likeness of Person might as well become a Man that liv'd Three

thousand Years past, or may live in any time to come, as any One that is in being at present. They did not take just Care to distinguish, that there are some Things which are always in their own Nature the same, and others that admit of change in every Age and Nation. And that, tho' *Habits* may often alter, as to their Fashion, for good Reasons, particularly for the promoting of Trade; these Alterations are not to be followed in Imagery. But such *Habits* are only to be describ'd in the Art of Imagery, as seem nearest to answer to the Original and Natural Use of *Habits*, and are therefore adapted to all Ages and Countries.

*Attire of
the Body.*

Now I proceed to the *Attire* of the *Body*, which is purely Additional, (the *Body* not being provided with Natural Attire, as the *Head*) and it consists in the Outward Garments.

The Use of it is either to supply the Unequal Parts of the *Body*, or to adorn the Shape. To supply the Unequal Parts, the Figure of the Apparel must be different, either in whole, or in part, from the Figure of the *Body*: And all Nations and Ages have universally agreed in this Rule; some making use of the Apparel, which differs in the Whole; but others, only of that which differs in Part from the *Body*.

It

It is said to differ in the Whole, because it *The Toga.* covers the Body loosely from the Neck to the Foot, disguising the Hollow of the Shape according to the Dress, which is now only used in *Asia*; and like the Robe of the Priest or Magistrate Here, which is appointed to be us'd by the Priest or Magistrate, as importing Eminence and Gravity. For which reason, I shall take occasion to caution the Priest from making use of a Short Riding Gown, which (as all Habits that are short) may be us'd as a Mark of Strength and Activity; but it does not at all agree with the Intention of the Clergy in wearing it: And perhaps that it may not be impossible for me to dissuade the Clergy from the farther Use of it, when I tell them, that it was *Tindal* that was the first that introduced it; in which (it is confidently affirm'd) that he has been seen often and often riding; and that he wore it without any apprehension of being question'd, alledging that it did not belong to the Clergy.

The other kind of Apparel, which is to *The Coat.* supply the Unequal Parts, is the *Coat*, which is directed or govern'd by the Shape, falling in with the Body, as a Close Covering, but always concealing the true Figure of the Thighs, by certain Folds of Cloth, and reaching no lower than the Knee.

These are the Garments, which all Nations and Ages have made use of to fill up the In-
 E 3 equalities

equalities of the Body ; but not without innumerable Changes and Varieties of Modes, from the time that they were first invented, to their being transmitted to Us. And therefore I must give notice, with regard to the *Coat* in particular, That tho' I have said above, That it has been us'd by all Ages and Nations, as well as the *Toga*, and by that means I seem to have excluded the *French* from having otherwise contributed to *Dress*, than by inventing the *Perruque* and *Top-knot* ; I mean no more, than that the Invention of the *Coat*, consider'd as a *Habit* in general, is not to be ascrib'd to the *French*, but that it is the Invention of former Ages. For if we consider it with its present Modifications and Adjuncts, I look upon all these as entirely owing to the *French*, and the World is accordingly to acknowledge the same.

Let us therefore allow them the Reputation of the *Shoulder-knot* ; of the *Beads* which are fastned to the Ends of their *Cravats*, to correct the Stubbornness of their Muslin ; of ten thousand kinds of *Buttons* ; of the Soldiers and the Jockey's *Sleeve* ; the two sorts of *Pockets* ; the Long Pocket with a Plain or indented Flap ; the Cross Pocket, with the Round, or the Trefoil, or Scollop Flap ; of the different Magnitude of *Pleats*, which differ also, from time to time, in Number, but always agree in the mystic Efficacy of an Unequal Number.

And

And this Attire of the Body (the Coat) is made to adorn the Shape, as well as to supply the Unequal Parts of the Body. Which is an Advantage which the present *Asiatics* seem to neglect in their *Dress*. But Care must be taken, as the Coat is to adorn the Shape, that it be made of a moderate Length, and not either too Short or too Long; because, if it be too short, it gives the Body an Air of Levity: And it must not be too Long; because in that case it would fall backward to the Leg, and betray the Inequalities of the Lower Parts; which often happens to the Gentry of *Holland*, or to that Degree which is next to their Nobles. Which is so much the more remarkable in them, as they are naturally adorn'd with a Comely Prominence, arising before from the Pit of the Stomach, and ending at the *Anus*; and arising behind from the Root of the Back, and ending at the Hams; being many a Foot, if measur'd convexly.

Gentry of
Holland.

It would be well therefore if their Coats were made Shorter, and fill'd in the Sides with Pleats, and Pleated proportionably behind; which would be a means to dissemble these Prominences, and consequently to make their Persons more respected. For at present, with regard to their Persons, the Body Natural of *Holland* may be liken'd, in a fatal degree to the Body Politic of *Rome*.

Suis & ipsa Roma viribus ruit.

And as the Coat is to be made of a moderate Length, and not to be too short or too long, so it must not fit too close to any part, nor must it be too wide, but yield as the Body moves, with a gentle Undulation.

Reason of a
late New
Fashion in
France.

This Rule must be observed with great Strictness, and nothing but Oeconomy can justify the transgressing of it: But therefore I shall find no Fault with the *French* for the Fashion of their Coats in their late Mourning for the *Dauphin*; which were open from the Wrist to the Elbow, and wide in the Waste to a great extreme, and unusually long. For this was contriv'd, if I may judge by their Practice, of which I am an Eye-witness, that the *French* Courtier might be easily furnish'd with a Coat at the *Fripery*, for the time of his Attendance (as the Length and Shape of the Coat were not all minded) and that he might save the Expence of buying a new one.

This Fashion was afterwards very much encouraged in *Britain*; and I confess, for one Reason, that I am well pleas'd, that it was so; for the *French* thought no otherwise than that we also made use of it out of a vertuous Frugality.

Vivacity,
the first
Quality
necessary
in Dress.

I am next to treat of the Qualities which are necessary in Dress. The first that I shall take notice of, is, *Vivacity*, which is of great Advantage

Advantage to Dress, provided the Proprieties of Conversation be observed in the Exercise of it. But Men are to take care not to mistake Levity and Impertinence for this Virtue, or to judge that the Vertue solely consists of sudden and quick Reflections upon Men and Manners, without consulting the Pleasure and Satisfaction of those with whom we converse.

I suspect that I once knew one that did in this manner mistake: The Reader may judge of it by what follows. Discourfing in a Circle of the Vanity of being proud of an ancient Extraction, he points to a new-created Baronet: *Sir Harry ——— there is infinitely more to be praised, who is the first of his Family.* He had hardly clos'd his Lips after this Speech, but he turns to a venerable Priest; *I am heartily glad, Sir, to see you look so well, saith he; but the Church is always a good Nurse to her Children.* The next he accosted was an Officer in a rich Suit of Cloaths, who making an Offer to speak, (*peradventure in favour of the Church*) saith he forthwith to him, *This Harley will break all the Taylors in Town; for he does not allow Bread to the Half-pay Officers.*

The Company indeed seem'd equally to admire the Velocity of his Fancy, laughing for the loudest at one another; but yet in their Hearts they wish'd him (all of them except the Priest) with the Devil. And when his Back was turn'd, they began to consider
which

which was the best way to be reveng'd of him. Their Schemes for this Purpose were different: Some considering that he had no Religion at all, propos'd that he might be sent to *Rome*, and perswaded to sue for a Prelacy, extolling at the same time the Discipline of the *Inquisition*. Others were for poisoning him into a Consumption, till he was brought to the point of Death; and it was no great matter whether he recovered or no. Others were for flinging him out of the Window, *More Majorum*. But what was generally agreed to be the best way, by this Company, as well as by all others, to correct his Impertinence, was, to put him under Interdiction. Accordingly, there was not a Nobleman's Porter in Town, but could tell you his Stature, the Colour of his Eyebrows, and the Length of his Nose, tho' he had never seen him. And if any such Person came to the Gate; *My Lord has been Abroad since Break-of-Day, to be sure, and he won't return before Midnight*: And yet, perhaps, my Lord was then scarce come Home.

Other Qualities, as Beauty of Aspect and Shape.

I reckon in the next place, that a beautiful Aspect is of great Advantage to Dress; and so is a just Stature: It is agreed that four Ells of Cloth is sufficient for this Stature: If the Body takes less, or requires much more

more in a Suit, that Body must be look'd on as imperfect.

*Neve minor quarta, nec sit productior ulna
Vestis* —————

Horace.

It will be also of farther Advantage to be skill'd in all the Exercises Genteel and Military. Under which Head it may be proper to take notice of the Question, Whether it may not be allowable for us to learn these Exercises of other Nations? I shall answer briefly to this: First, As to the Warlike Exercises, That we may learn them of any Nation that has ever got the Advantage of us in War.

*As also
the Gen-
teel and
Military
Exercises.*

The Fable of the *Stag* and *Squirrel* will also instruct us of whom we may learn the Genteel Exercises.

It was once disputed between a *Stag* and a *Squirrel*, which of them had the better Gate? And some God of the Wood was chosen to decide the Dispute. The God, that he might not give any rash Judgment, directed the *Squirrel* to walk. *Ouida*, saith the *Squirrel*, *Moy, qui suis fait a voler, J'ai beau à promener.* The God turns to the *Stag*, and asks him if he could fly. The *Stag* answered him, That it was his Nature to tread the Ground; and that his Body would not admit him to fly. Well, saith the God, Whenever it will, you may find me again in this Forest

*Fable of
the Stag
and Squir-
rel.*

Moral

Moral of the Fable.

It is here to be observ'd to the Reader, that the *Stag* speaks *English*, and that the *Squirrel* speaks *French*; I therefore from thence conclude, that by a *Stag* the Author of the Fable might signifie enigmatically a *Briton*, as he gives us an *Idea* by the *Squirrel* of a *Frenchman*. Now as these two Animals are made of a different Construction of Body the one from the other, and consequently a Dispute upon their Gate was not so easy to be determined: So it seems as difficult to determine any Dispute of this Nature between the *Briton* and the *Frenchman*: The one having a wonderful Disposition of Body for Rope-dancing; and the other, as the *Stag*, being made for treading the Ground. And as the Constructions of their Bodies are thus so exceedingly different, I cannot tell if it be practicable for a *Frenchman* to learn the genteel Exercises of a *Briton*, or for a *Briton* to learn them of a *Frenchman*.

The last
Quality ne-
cessary in
Dress, a
Genius to
dispose the
Habits.

Moreover it is required in Dress, that there be a Genius to dispose the Habit according to its proper Attitudes, which it is impossible to describe; but when we observe it in any one, the Soul is fill'd with Pleasure, as at the Sound of some Melody. And I rather compare the Pleasure which is commu-
nicated

nicated by this Disposition of the *Dress* to that of *Music*, because it is agreed, that there is a more than ordinary relation between it and *Music*; and that Men of odd and singular Passions with regard to *Music*, are also remarkable for Improproprieties and Inconsistences in *Dress*.

This, I have been told, was exemplify'd by one who had made it his Business to learn certain humorous national Tunes, which seem (and there are such in every Nation) to express the Genius of the Country where they were made. For according to the Tune which he humm'd to himself when he dress'd, his Habit took the Air, for that Day, of the Nation to whom that Tune was adapted.

This Morning, saith he, I am inclin'd to appear as a *Frenchman*; and so animating himself by a *Jig*, or a *Fanfaroon*, or a *Figary*, he would give a spring from one end of the Room to the other. At another time the Fancy took him to dress as a *Spaniard*. And then he equip'd himself gravely to the Sound of a *Sarabrand*: But whenever he went to Court, and aim'd at the Perfection of *Dress*, he dispos'd his *British* Habit to the Graces of a *Sonata*. By means of these different Airs he appear'd in as many Forms as a *Proteus*. And when he was in some of his Disguises, and past in a Boat from *Whitehall* to the *Temple*; the Waterman, taking him to be a Stranger, would tell him, *Monsieur*, or *Signior*,

nior, My Fare is a Shilling, but Gentlemen commonly give me Half a Crown.

But as I have maintain'd the Necessity of a Genius to dispose the Habit according to a perfect Rectitude; to make it appear the plainer that there is such a Genius requir'd, I shall here take notice of the most remarkable Mistake in disposing the Habit, which arises from the want of such a Genius, making use of one contrary to illustrate another: And with the same I shall conclude my SYSTEM.

An Audacious Figure in Dress.

There is a certain Audacious Figure, which unskilful Persons are apt to assume in their *Dress*, with an Intention to extort the Respect of Mankind, and to engage us to reverence them by Force or Compulsion. But it is seldom or ever that this Method succeeds, or meets with any other fate, than what is incident to all kinds of Tyranny. This Figure, however, may suit very well with a Youth on Horse-back, or with Men of a Military Profession; but then it becomes a Vertue, as consisting in a certain haughty Sweetness, which jointly denotes Ambition and Mercy.

Sect of the Priapi.

The Affectation of this Vertue, consider'd in another Specimen of it, gave birth to the Sect of the *Priapi*: These are a sort of Men, who are so denominated, as having a Priapism in the Optic Nerves. I am sensible that they were once known by the Name of the *Crocodiles*. But the Name of *Crocodiles* was soon disapprov'd, upon examining the Analogy between these two Creatures. The Advantage which the Crocodile obtains over Mankind, consists in securing the first Look, or fixing his Eye upon us before we are aware of it; whereas the

the means of Destruction made use of by the other, is only to maintain its Look, whenever it is fix'd, for a sufficient space of time, without any regard to the Priority of it. And this being effected by a Pro-
tension of the Ophthalmic Nerves, the Name of *Pri-*
api took place.

The same Cast or Turn of the Habit which denotes an Audacious Nature, may also in another respect be significative of *Petulance*; the different Effects of this Disposition of the Habit arising from the difference of the Stature or Visage. If the Stature be high and the Features large, this Disposition of the Habit is said to be *Fierce* and *Audacious*; but if otherwise, it is call'd *Petulant*.

*Petulant
Figure.*

As this Disposition of the Habit, consider'd in either respect, implies an Inclination to insult, we are not to wonder that it often meets with severe Treatment. But this must be observ'd, (for what reason it is not my business now to enquire) that the Dapper or *Petulant Figure* is oft'n expos'd to Discipline, than the *Fierce* or *Audacious*. For the truth of which, I appeal to you, my Countrymen of the Middle Rank, whenever you see a little *French* Taylor, come over, since the *Peace*, to modify and reform the Nation; have not you found it hard to keep off your Hands from Drubbing him?

*Ill' Consequence of
Petulant
Figure.*

I should have concluded at this place, but that I look on my self as oblig'd to say a word or two to the *French*, as an Apology for some Thoughts in the foregoing *Treatise*; which they may interpret as Reflections on their Nation, and yet perhaps never were intended as such.

I have

Apology to
the French
Refugees.

I have this therefore to offer to my adopted
Country-men, (who were once French-men by Na-
tion) to engage their Favour, and that they may
not entertain an ill Opinion of my *Treatise*, That
my chiefest View in Composing it, was to promote
the Trade of Great-Britain; and I am confident,
that such an Undertaking will always be pleasing
to them, who have improv'd our Manufactures,
and consequently our Trade, with an Industry not
to be equall'd; (as they have effectually aided in
another Capacity to raise and extend the Glory of
our Arms) and who are entirely incorporated and
made one indivisible Body with Us in every respect.
And I desire of them, that they would not think
themselves in any wise meant or concern'd, if I
have offer'd it as the Ground of my *Treatise*, in
some measure to prove, That the French are na-
turally and in many respects defective in good
Sense; since I verily believe, that the greatest rea-
son of their being so ill treated in France, was
because they had too much of it.

It would be likewise unreasonable in the Subjects
of France to be dissatisfy'd with me, since I chal-
lenge any One to say otherwise, notwithstanding
some particular Passages in this Book. *than that*
I love them as much, from the bottom of my Heart,
and with the same Good-will and Affection, and Esteem,
as generally one Neighbour loves another.

Apology to
the Sub-
jects of
France.

F. L. N. I. S.